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PLATES AND ILLUSTRATIONS.

ARCHITECTS OF TO-DAY.	
MR. JOHN A. GADE,	186
OXFORD, ENGLAND, A Series of Sketches,	
Christ Church,	188
Entrance Front, Pembroke College,	188
Archway and Turret, Merton College,	188
University College,	188
Garden Front, St. John's College,	189
Founder's Tower, Magdalen College,	189
Oriel College,	189
Magdalen College,	189
<i>Herbert Railton, Artist.</i>	
MUNICIPAL BUILDING, Stamford, Conn. Successful Design.	
Perspective,	190
Plans,	191
<i>N. C. Mellen & E. A. Fosseylyn, Architects.</i>	
MUNICIPAL BUILDING, Stamford, Conn. Competitive Design.	
Perspective,	192
Plans,	193
<i>Tracy & Swartzwout, Architects.</i>	
COMPETITION, Carnegie Technical Schools, Pittsburgh, Pa.	
Birds-Eye View,	194 and 195
Elevation, Principal Administrative Building,	196
<i>Geo. B. Post, Architect.</i>	
BEAUX ARTS COMPETITION.	
Class B, a Rostral column,	200
<i>F. P. Hammond, Atelier Donn Barber.</i>	
Class B, Frontispiece,	200
<i>E. H. Lebeis, Atelier Donn Barber.</i>	
SLINDON CHURCH, Staffordshire, England,	202
<i>Basil Champneys, Architect.</i>	
CATHEDRAL OF ST. JOHN IN THE WILDERNESS, DENVER, Col.	
Perspective,	Double Plate XCV
Plan,	199
<i>Tracy & Swartzwout, Architects.</i>	
STABLE, Albert C. Bostwick, Mamaroneck, N. Y.,	Plate XCVI
<i>G. K. Thompson, Architect</i>	
CITY HALL, New York,	Plate XCVII
<i>John McComb, Architect.</i>	
COUNTRY HOUSE, Ira A. Kip, Jr., So. Orange, N. J.	
Exterior,	Plate XCVIII
Library,	Plate XCIX
Billiard Room,	Plate C
Hall,	Plate CI
Plans,	198
<i>Henry Ives Cobb, Architect.</i>	
RESIDENCE, John W. A. Davis, New York,	Plate CII
<i>E. Outwater, Architect.</i>	
HALL OF RECORDS, New York,	Plate CIII
<i>Designed by John R. Thomas.</i>	
MANSIONS OF ENGLAND IN THE OLDEN TIME,	
Terrace, Bramshill, Hants,	Series I, Plate No. 21
Entrance, Bramshill, Hants,	Series I, Plate No. 22
<i>Joseph Nash.</i>	

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W. STANTON ROBINSON PERSPECTIVES

Postal Telegraph Bldg., 253 BROADWAY

TERMS MODERATE

NEW YORK

PROFESSIONAL COMMENT.

ONLY a year ago when Charles Mulford Robinson announced in the introduction to his work on Modern Civic Art that "There is promise in the sky for a new day" many of his readers were skeptical. Most of us had become discouraged in the attempt to combat the theory that ugliness and prosperity must go hand in hand in this material age. We all wished to be prosperous and we had almost made up our minds that if we would succeed we must accept the heritage of ugliness as a consequence of commercial success. The "promise" that was held out to us but a year ago is already on the threshold of fulfillment. The commercial classes, the hard headed business men—in fact the whole people are now interested in aesthetically improving our civic environment. The business man has begun to realize that a beautiful city means not only a pleasanter life but better business. American magazines and newspapers record day by day the practical results of this sustained and far reaching movement. Right here in New York these signs are clearest, but the cities and towns of the entire country are feeling the stimulus given by the metropolis. The movement is national. Ten years ago the subway advertisements would have been taken as a matter of course. New Yorkers would have accepted them on the old theory. To-day this attempt to mar this otherwise successful public work is met with a storm of protest. This protest is not confined to bodies organized for the purpose of promoting a love for the beautiful. Labor unions, boards of trade and transportation, associations of property owners and business bodies; from the Battery to the Bronx all protest. The new day is almost here.

The first victory has been won by the architects more than by any other class of men—won by the architects of the entire nation, north, south, east and west. The Committee on Municipal Improvement of the Architectural League of America gave the movement a national impetus. The Municipal Art Society of New York and its prototypes in other cities gave it local color. The Architectural League of New York by its sustained consideration of civic problems has stimulated other architectural bodies to action. As a consequence the future growth of the capital of the nation is assured upon lines fitting its importance. Cleveland is to have its civic center planned by a board of experts. New York has its permanent Art Commission and a special commission on "Comprehensive City Plan," and public buildings are being decorated in Baltimore, St. Paul and Boston by competent American artists with American subjects. The national spirit is aroused—the whole people demand that their cities be beautiful. The nation has the architectural profession to thank for the change.

HAS the governing body of the dear old Academy of Design ever made an inspection of the fifteen foot fence surrounding the Academy's property at 109th street and Amsterdam avenue? We are charitable enough to believe that they have been so busy attempting to suppress public advertising nuisances that these well intentioned gentlemen have had no time to travel so far up town. This fence shrieks with multi-colored announcements with various necessities of life from Irish whiskey to the latest hose supporter.

"And why beholdest thou the mote that is in thy brother's eye, but considerest not the beam that is in thine own eye?"

But in this case it is not a beam but a whole fence.

WITH the growth of our large cities the housing problems for the very poor become more and more acute. The architectural profession is already doing its share in the study of these questions as the assistant to the sociologist. The recent bequest by Mr. Kennedy to the School of Philanthropy should in the future induce some architects to take up this study in a more serious and thorough manner. No other class of men is so well prepared for the work.

IN the list of distinguished Englishmen recently knighted by King Edward we note the name of Mr. Aston Webb who was the President of the Institute of British Architects for many years and whose services were thus recognized in the recent "birthday honors."

WE have all met the contractor who fails to complete his contract work but still has a bill of extras which no one has ordered. In the recent lien case of Barron vs. Herter, tried before Judge Blanchard the contractor produced an extra bill for \$1600, for work done without orders, and the defendant proved that he had omitted work which far exceeded the value of the extra. In rendering the decision the court stated that he "would like to see someone force a law through, so that a contractor could not recover one cent if he has not completed his work, and further that he could not sue or recover for extra work unless he could produce a written contract for such work."

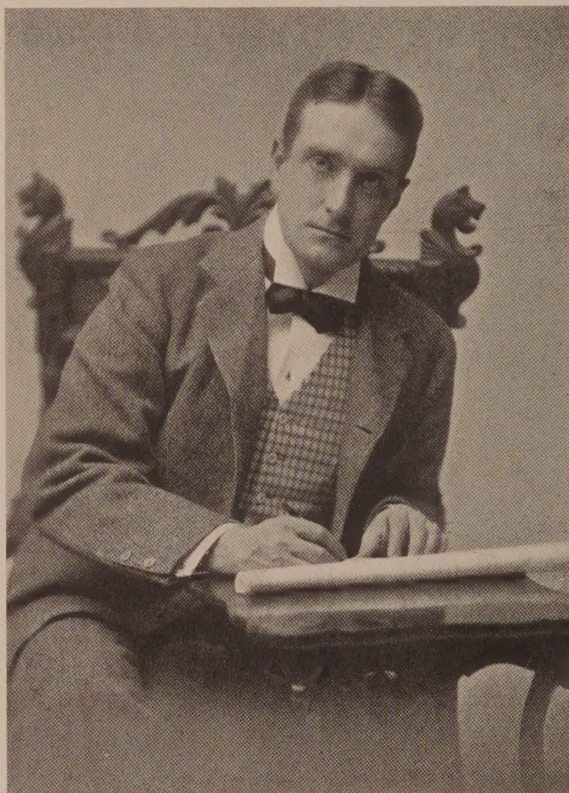
But it's up to the architects too. Modern practice demands business exactness—minute exactness. We attempt to obtain this thoroughness by general clauses in our specifications. When anything is inadvertently omitted these clauses are our "rock and our salvation." Many of them are so written that we may demand almost anything of the contractor. It has unfortunately become the habit of a large number of architects to assume that they are infallible; that they "know it all," and many an architect forces a contractor to perform work which he has actually forgotten to mention by his insistence on the wording of the general clauses. It is unquestionably up to the architect to admit occasionally, even to his client, that the contractor is fairly entitled to an extra, and many a contractor will help out even to his own financial loss if frankly told that an error has been made.

Realizing this attitude unfortunately adopted by many architects the Employing Carpenters Association of Cleveland, has asked the local chapter of the A. I. A., to sign an agreement

which the chapters have prepared in order to govern the interpretation of plans, specifications and contracts. These rules are somewhat one sided, and we have no doubt that the chapter will see to it that they are amended before any agreement is reached, but they are nevertheless in the direction of plain and square dealing in the building trades. The contractors insist that all general clauses in specifications shall be omitted, and they particularly object to being compelled to perform work "which may be shown on the drawings and omitted from the specification or vice-versa." They properly desire that as far as possible all items of the work shall be shown on both "instruments of service." The requirement that each item in the specification shall be called for separately, and that specifications shall have no interlineations or erasures is in our opinion scarcely practicable, though many specifications leave much to be desired in the method of arrangements. The contractors ask that drawings be prepared in a uniform manner, and it would be

interesting to hear from our Cleveland friends just what these requirements are, as well as to get the full text of this proposed agreement. An arrangement of this character would mark a distinct epoch in the relations of architect and contractor. The demand of the contractors that the "revised uniform contract" should be used exclusively is unfortunate as the strike clause is ambiguous, and a number of legal authorities have stamped the insurance clause as unlawful.

The introduction of the English quantity-surveyor would cure most of these evils. These English methods would put the responsibility for exactness where it belongs and the client who is the chief gainer would pay for his advantage. An English surveyor tried to introduce these methods in New York some few years ago but his customers were so few that he promptly went out of business. There are other men besides the speculative builder who believes that it pays to stumble through their work.



Architects of To-Day

MR. JOHN A. GADE, NEW YORK.

THE T Square Club of Philadelphia, has issued a circular of information regarding the forthcoming Exhibition, which will be held from January 20th to February 2d, 1905. The Opening Reception takes place on Thursday, January 19th. The Jury of Selection and Hanging Committee is composed of the following: Walter Smedley, Ex-officio, Chairman, Arthur H. Brockie, Vice-Chairman, Andrew J. Sauer, Treasurer, William S. Vaux, Secretary, Richard Erskine, Arthur L. Nicholson, John P. B. Sinkler, Nicola D'Ascenzo, Paul P. Cret, and Chester Holmes Aldrich, New York, Douglas H. Thomas, Jr., Baltimore, Herbert D. Hale, Boston.

WE print the following communication from Mr. J. W. Whitehead, Jr., 160 Fifth Avenue.

"Dear Sir:—My attention has been called to an article appearing on page 167 of November ARCHITECTURE, which refers to 'a gentleman from Chicago, who visited the offices of the architects of New York, in the interest of the manufacturers of a certain rust resisting paint and through his arguments seemed to prove conclusively that all materials of a different character were worthless' and later 'appeared in the interest of another product, etc.'"

"I keep myself fairly well posted as to the advocates of the various anti-rust paints, and know of no one except myself to whom this article could apply, and therefore ask that you extend me the courtesy of your columns to correct the adverse impression which this article will produce, both of my actions and the honorable company which I represent. It was evidently inspired by a competitor who is no doubt feeling the effects of the technical arguments made with 'courteous persistency' and backed up 'with even a larger number of scientific documents.'"

"The great fight which I have always made in the interest of Preservative Coatings for steel has been against the worthless products of which this market abounds, and whose only excuse for existence is their cheapness. Most of these are made from a material through courtesy called 'Graphite,' but pronounced by the best geological authorities 'carbonaceous chist,' and the inspiration of their existence is entirely due to the success which Dixon's Silica-Graphite has given as a paint pigment for the past forty years."

"The material which I previously advocated is a chemical product, and was formerly manufactured on the basis of the English, French and German standards. The peculiar commercial condition now existing in this country renders the foreign product prohibitive in this market, as a paint pigment, and the combination of the strongest domestic competitors has resulted in reducing the standard and lowering the quality of the material as a steel preservative. The step taken from the advocacy of the former to the present material is in the interest of scientific as well as practical knowledge. I am surprised at your questioning the methods of a commercial house of the established reputation of Joseph Dixon Crucible Company in advertising and in employing specialists to promote the interest of their business."

A SUBSCRIBER sends us the following: "The writer is much interested in the article in the November issue of ARCHITECTURE, which defines the difference between Architecture and Building. In Fergusson's history of Architecture there is given one of the best definitions of the two terms which the writer has ever seen, and which certainly ought to place the architect and the builder in their respective places. A good builder is not necessarily an architect, but a good architect should be a good builder. A good carpenter sometimes hangs out a shingle calling himself an architect, but the profession usually terms him a carpenterologist, or, sometimes, an 'architect.'" Fergusson's definition as nearly as the writer can recall his words is as follows: "Putting up substantially four walls and roof is building; putting up these walls and roof, using the least weight with maximum strength, is engineering; after the builder and the engineer have finished, the architect steps in and adorns the edifice." LeDuc claims that the architect should combine in his work all the requisites of the builder and engineer. Thus the architect is placed at the top of the heap, while the builder and engineer are in no way belittled, provided they have done their work thoroughly. * * *

FROM the photographs of the interior of the home of John Jay Gilbert of Baltimore shown in the catalogue of his excellent collection of eighteenth century furniture recently sold in New York, it is difficult to see how the occupants managed to navigate successfully through the maze of highboys, bandy-legged and otherwise Sheraton chairs, Adams tables, and Chippendale sofas. Never before within the history of this country has such a comprehensive collection of English and American furniture of this period been placed on public view, and the prices received justified the collector's choice. A careful examination of the collection indicated that the eighteenth century designers' strong points had very positive limitations. Notwithstanding the excellence of most of the pieces shown there were a number of chests and book cases with columnar treatments at the corners of the characterless sort that we are accustomed to associate exclusively with the modern factory made article. It was also evident that the modern furniture manufacturer is making excellent imitations of both the good and bad work of this glorious period of English furniture.

A MATERIAL suitable for a car wheel should have sufficient resistance for any purpose and one of our contemporaries announces that the new palace for His Majesty the ruler of Corea, is to be built of papier mache. "One thousand Coreans possessed of strong teeth" are said to be employed chewing the paper.

While the builders of the Orient are busy chewing up paper for architectural effect an "iron man" in Owensboro, Kentucky, advertises that he is prepared to supply the expectant public with a complete line of fronts from one to four stories in height "suitable for any type of city building." They may be selected by catalogue and ordered by "telegraph number." Ruskin once refused to contribute to the construction of an iron church. His language is a classic but not altogether fit for publication. We expect more of the same sort when this catalogue reaches the architects' offices.

A RECENT article in Country Life by Joy Wheeler Dow the clever author of "The American Renaissance" raps "the \$8,000 design" for a country house "ticketed at \$3,300" and advises his professional brethren to discourage prospective builders of country homes who have less than five thousand dollars to invest, saying that "we must stuff our ears so full of cotton that the siren over the shoals can make no impression on our senses." Most of us who have had at some time or other to do small country houses know to our sorrow that if we get enough of them we can go broke and Mr. Dow reminds his lay readers that "the cottage is an architectural undertaking to which cathedrals and viaducts are insignificant in patience and trying minutiae; for which otherwise employed architects have neither time nor inclination." The latter statement is hardly fair to the profession. The small cottage is an interesting and pleasurable problem. It is one of the few real successes of American Architecture. It has no precedent in beauty or comfort in any other nation. But as a business proposition it does not pay at five per cent. Most architects have a distinct "inclination" to build cottages; but the schedule should demand higher rates for the service.

While on this topic it is interesting to look back at an old publication on Cottage Architecture published by A. J. Downing in 1842 where the author states that "many persons have been

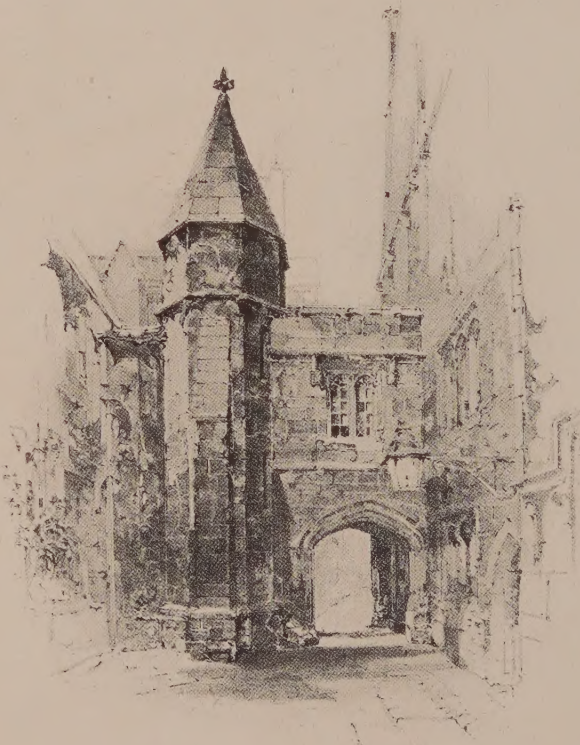
(Continued page 191.)



CHRIST CHURCH, OXFORD.



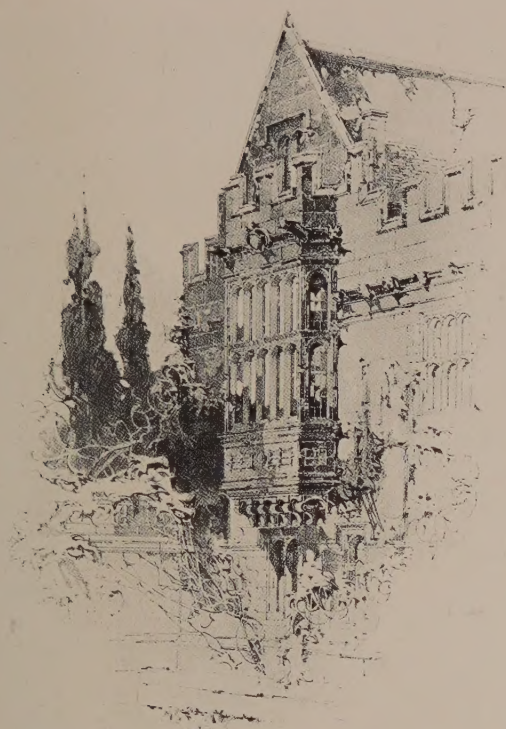
ENTRANCE FRONT, PEMBROKE COLLEGE, OXFORD.



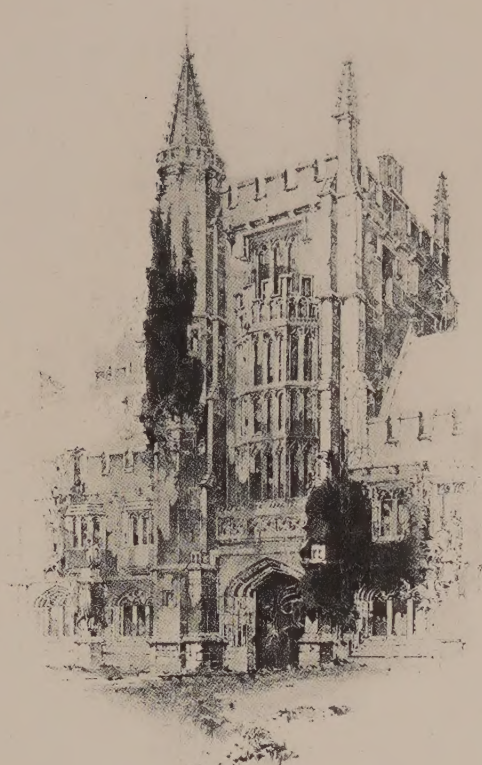
ARCHWAY AND TURRET, MERTON COLLEGE, OXFORD.



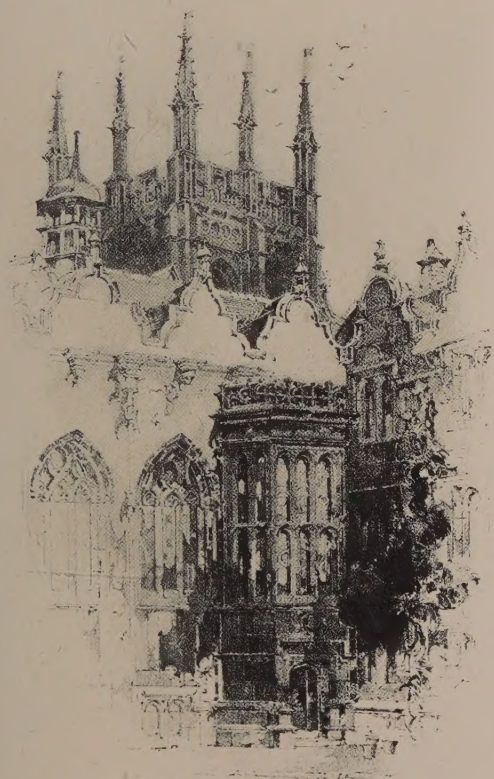
UNIVERSITY COLLEGE, OXFORD.



GARDEN FRONT, ST. JOHN'S COLLEGE, OXFORD.



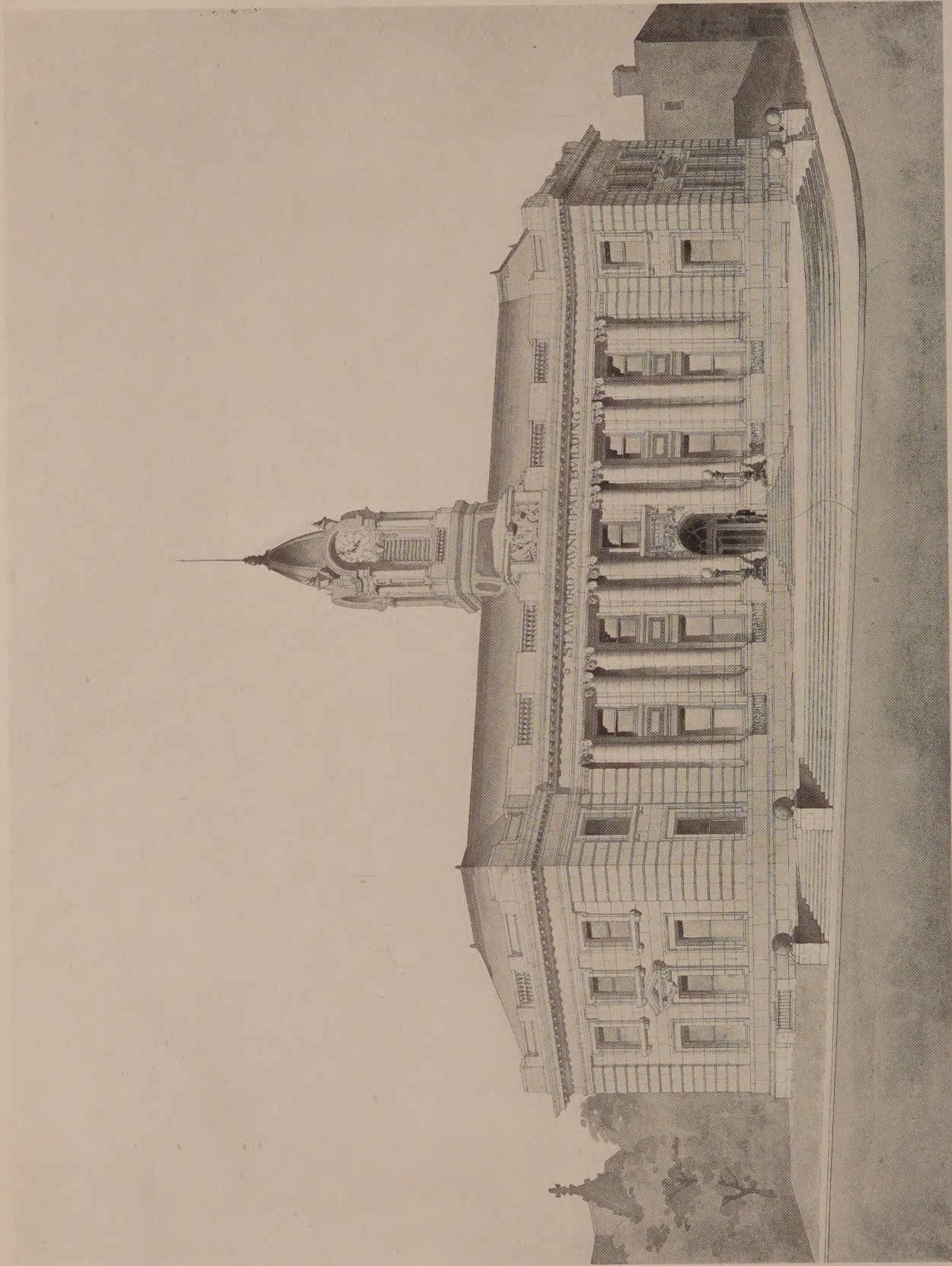
FOUNDERS TOWER, MAGDALEN COLLEGE, OXFORD.



ORIEL COLLEGE, OXFORD.



MAGDALEN TOWER, OXFORD.



SUCCESSFUL COMPETITION DESIGN, MUNICIPAL BUILDING, STAMFORD, CONN.

N. C. Mellen and E. A. Josselyn, Architects.

(Continued from page 187.)

deterred from applying to the professional man for advice from a mistaken idea of the enormous charges to which they would be subjected." He then quotes "Mr. Davis of New York one of our ablest architects" in the hope of lessening this error. Mr. Davis' charges were as follows :

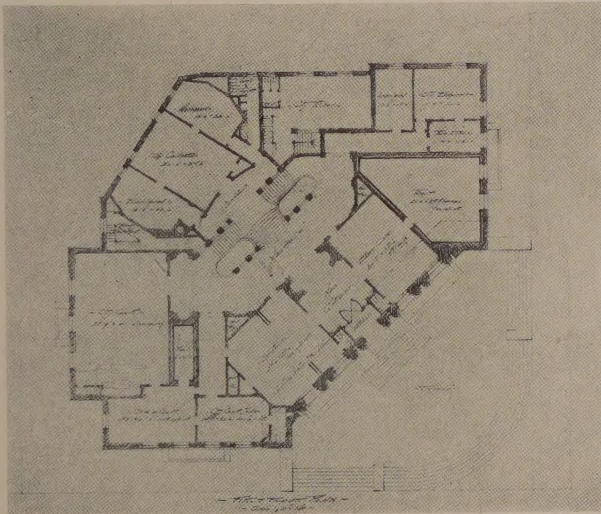
For a design for a gate lodge or small cottage	\$ 50.00
For a design for a small church	100.00
For a villa of modern size	\$50 to 100.00
For a villa of the first class estimated at \$15,000 including visit to site	150.00

These figures are above "one per cent. for preliminary sketches" much the same as they are at present. Mr. Davis would furnish complete working drawings and specifications with occasional superintendence for 2 per cent. A portion of the public still has this same fear of the "enormous charges" to which they believe they will be subjected by the competent professional man.

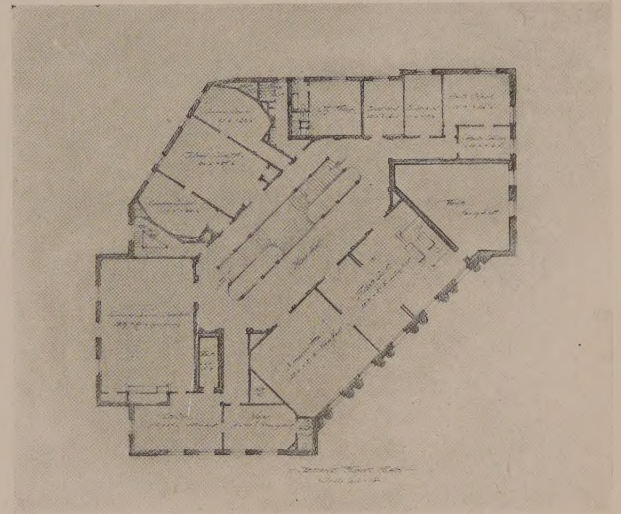
THE speculator who is responsible for the greater part of the new work in large cities still feels that cheap and incom-

A. D. F. Hamlin has been promoted from adjunct professor of architecture, and will be placed in charge. The chair of graphics will be held by Frank Denspiter Sherman. Finally the School of Architecture will be placed within the scope of the proper faculty of fine arts, and during the interim the school will rank with the other graduate departments of the university. Candidates for admission must have completed a two-years course in college or in a scientific school, though ample provision is made for the acceptance of students who have obtained the necessary training by other means. Studios will be organized not only within the university proper, but also in various parts of the city, and the students will be permitted to attach themselves to any one of the ateliers within the scope of the university's work.

Appropos of these changes—it seems to us that Columbia might profitably take a leaf out of the book of the Y. M. C. A. This lively and far seeing institution has recently announced classes in "Business Economy." No business is more complicated than the modern architectural practice. The conduct of the office is of



PLANS, MUNICIPAL BUILDING, STAMFORD, CONN.



N. C. Meilen & E. A. Josselyn, Architects.

petent service is good enough. He spends thousands of dollars making changes and corrections as his work advances; half of which could be saved by having carefully prepared data. But he fails to see it. He prefers to stumble along, believing that he is practicing rigid economy.

NO where would the best architectural service prove a better investment than in the planning of suburban sites. Our cities are growing with leaps and bounds. Suburban improvement companies are springing up on all sides. Have you ever examined one of their floor plans? The conformation of the ground and the necessity for visitors is absolutely ignored. Misshaped plots—streets beginning anywhere and ending nowhere are the results. Purely as an investment the results are atrocious. A fee paid to a competent designer would be returned ten fold by the buyers.

COLUMBIA University is to reorganize its School of Architecture on French lines. The standard for the entrance examinations is to be raised after July first on a modification of the Atelier system in vogue at the Ecole des Beaux Arts. Professor

paramount importance in the struggle for success. It takes all of one man's time. The formation of the architectural firm is an attempt to meet the situation. The necessity for an executive manager who is in a position of authority compels a man trained purely in artistic pursuits to devote himself exclusively to business—while he leaves the work for which he is properly prepared to be done by subordinates. Why should not a school of architecture teach something of the business management of an architect's office?

RESULTS OF COMPETITION.

H. L. BENEDICT.

THE practice of the architect in these days consists of a great many different occupations, some of them quite unknown to previous periods. Before competitions were introduced as a means of obtaining the results of architectural skill at the least expense, the profession was a great deal more homogeneous as a body. Architects were united at least in obtaining a fair remuneration for their services, and adhering closely to methods of practice that were approved and traditional. When a gentleman wanted a residence

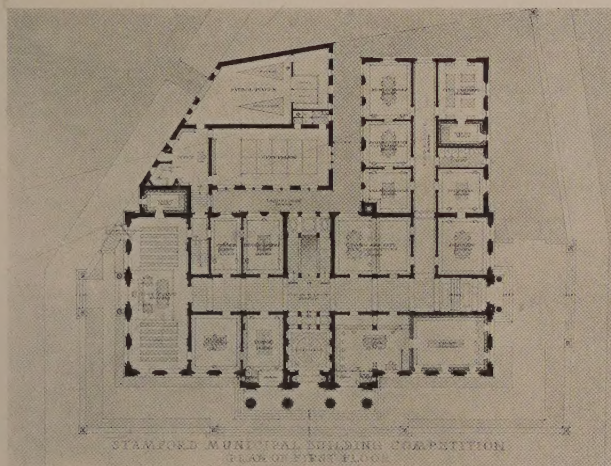


COMPETITIVE DESIGN, MUNICIPAL BUILDING, STAMFORD, CONN.

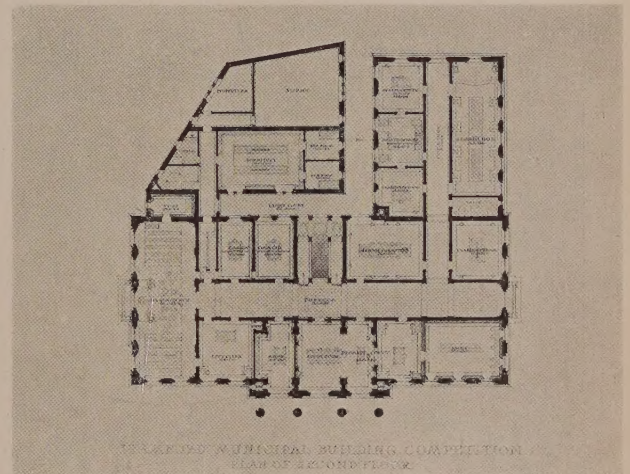
Placed Second. Tracy & Swartwout, Architects.

built he consulted men in the profession who had a reputation for such a class of work; if it was a town-hall, the leading local architect was probably commissioned to carry out the work in the style of the day. There was no idea of modern rivalry. An architect of repute was thought to possess all the qualifications necessary about plan or style. Questions of cost were not allowed to interfere with the design; and it was the same with the design of churches and other public buildings. Since the system of competition came into operation the status of the profession has been lowered to a commercial basis, and architects are invited on certain terms, favorable to the public but disadvantageous to themselves, to compete with one another in producing the most skillful design at the lowest rates. It is a matter of providing architectural designs at a commercial price, and the question of judging is transferred from the architect to the promoters, or an assessor appointed for that purpose. The architect is no longer held to be the best judge of his own design, so that the whole tendency of the transaction is to place the decision in the hands of a third party, or specialist, and thereby to a certain degree remove the responsibility from the actual

unknown in the past. He must be an analyst as well as architect, capable of taking to pieces the plan, of finding out its weak as well as strong points, of discovering its omissions and defects, and of using an unbiased judgment in comparing the merits of the designs submitted to him. And these functions are quite different from those which an architect ought to possess. He is not required so much to be a critic as an artist, to be able to think out the problem and create an ideal in his own mind. The two things are quite different—almost opposed in their nature; and this accounts for so many able architects who have large powers of invention and imagination utterly failing when they are appointed assessors to draw up a satisfactory award on a number of designs. Their power of dissecting a plan, especially of one of a class of buildings they know little about, is very small, and their talents are best employed in judging of the external design. These facts only go to prove that assessorship requires a special training and experience, and cannot be exercised by the ordinary architect, however capable he is as such. But there is no preparation for the office. If we were asked which are the most capable men to perform the office of



COMPETITION PLANS, MUNICIPAL BUILDING, STAMFORD, CONN.

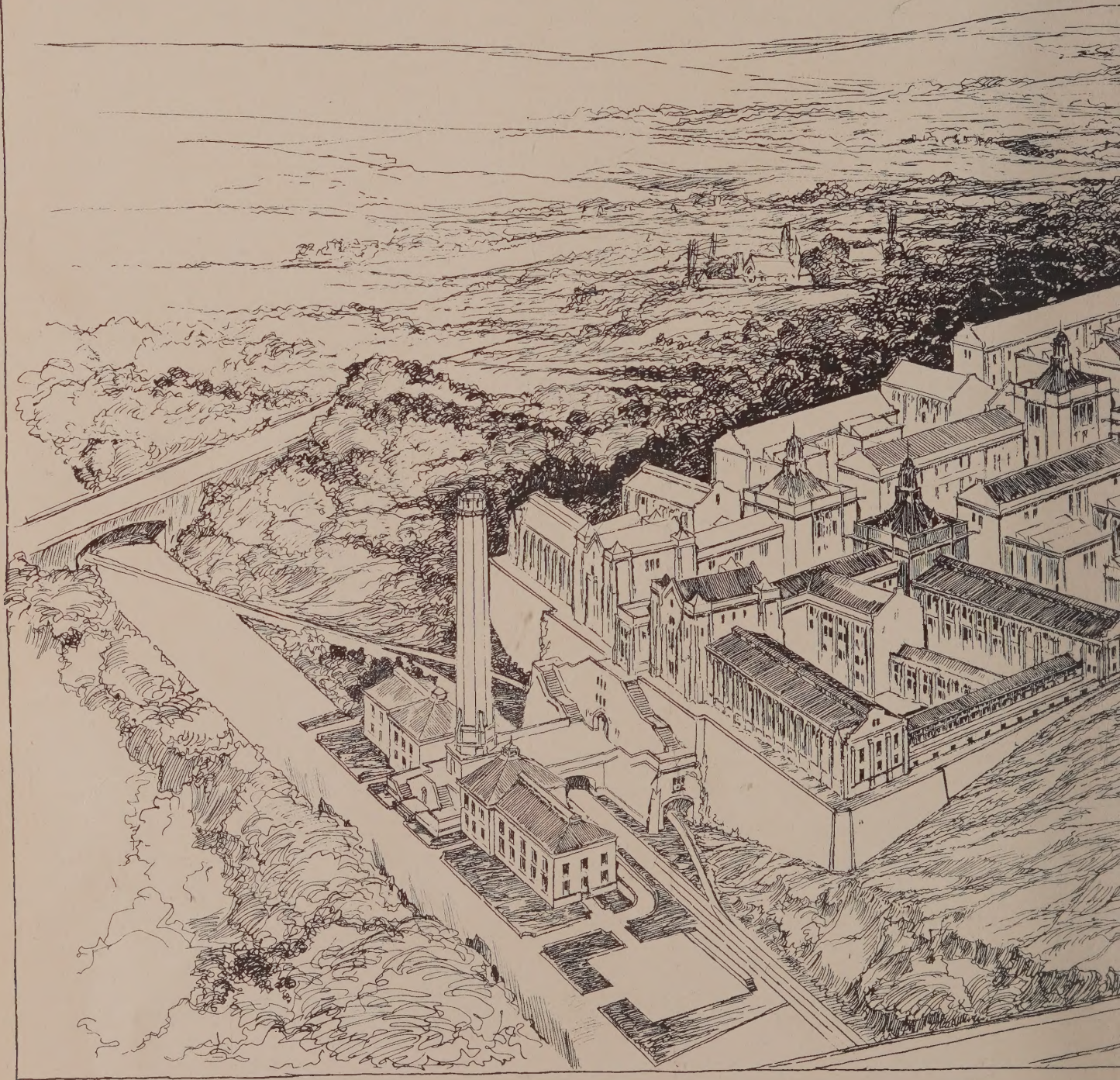


Tracy & Swartwout, Architects.

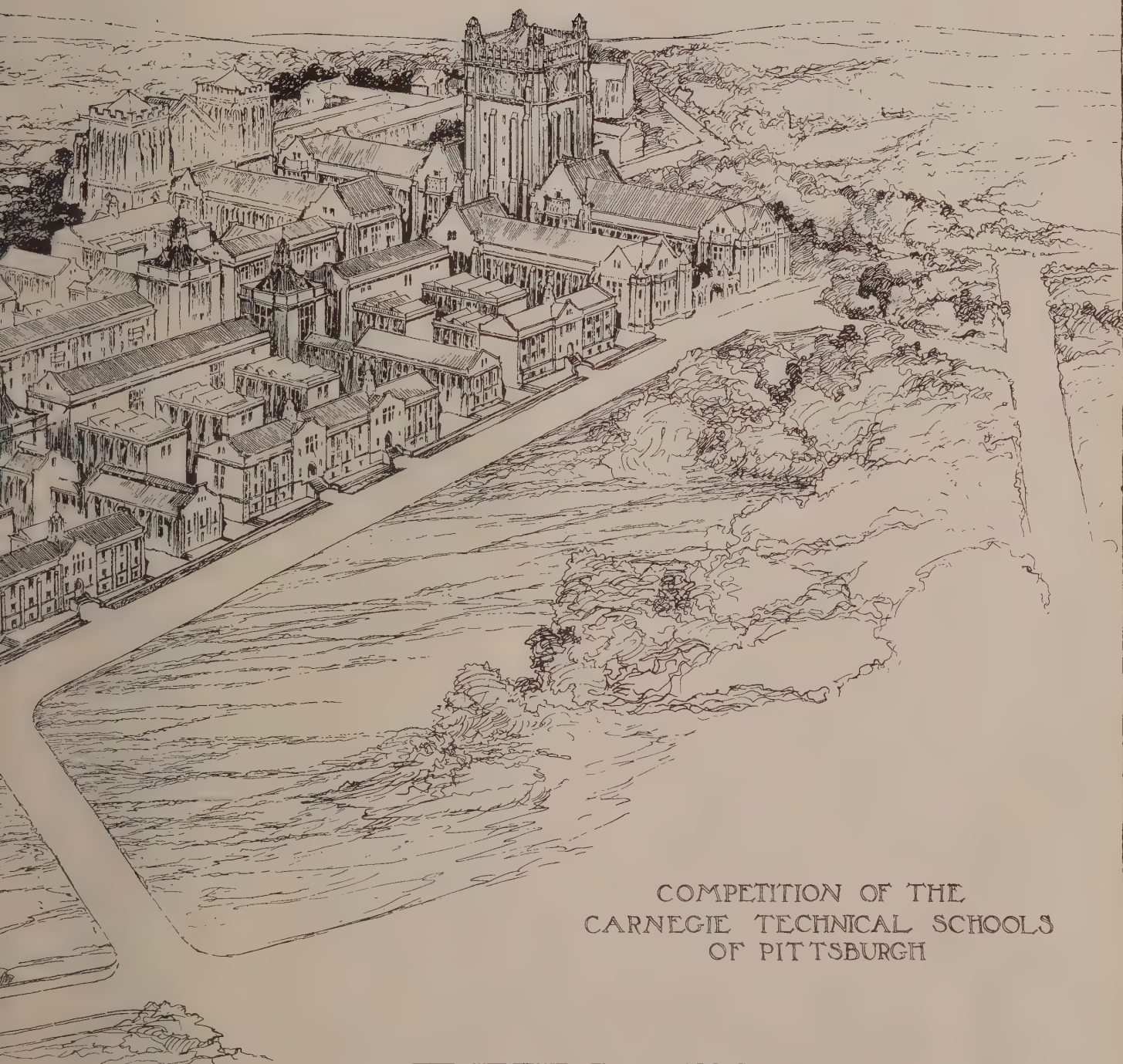
designer. Under the old custom the architect who was commissioned to prepare the design and get it carried out—was responsible for the design and its result—he was a party to a contract between himself and his employers; but by the competition system the onus of responsibility is shifted on to the assessor, who guarantees to select the design he believes to be the best. This intervention of a third party tends to introduce an element of chance or risk into the transaction, and to make competition a game of chance. We cannot expect the more accomplished men in the profession to submit their talents to others who may have inferior ability as architects to themselves. The results of many lately-decided competitions have shown that the best masters of planning have no certainty of finding a place in a contest with which the judge has taken little trouble to make himself thoroughly acquainted. In short, the modern assessor is a recent creation, and to a large extent has superseded the architect employed on commission, so that in all competitions there are two classes of professional men engaged—one who makes the design, and the other who assumes the rôle of a judge. And the assessor is a new official quite

assessor, we should unhesitatingly say, qualified architects, who have had an experience in examining designs and drawings of various kinds of buildings, as those connected with the professional Press, and whose training has been more or less as critics. The busy practitioner is not the most capable of judging points or of weighing merits. Competition has also called into requisition another useful class of men—we mean draughtsmen—who prepare, in many cases, the whole design from the sketches of the competitor, or perspective drawings from the architect's elevations. We have here an important professional development of which our forefathers knew nothing. The custom has not been without its serious drawback as helping to stimulate an unhealthy condition of architectural design, by giving a factitious importance to the external features, and adding unnecessarily to cost. Yet it must be admitted that the busy and competent practitioner cannot, in the hurry and speed of his work—very undesirable, we acknowledge—find time to elaborate his drawings without such aid. Excellent and ingenious planners of buildings, and practical men to boot, are often incompetent to do artistic justice

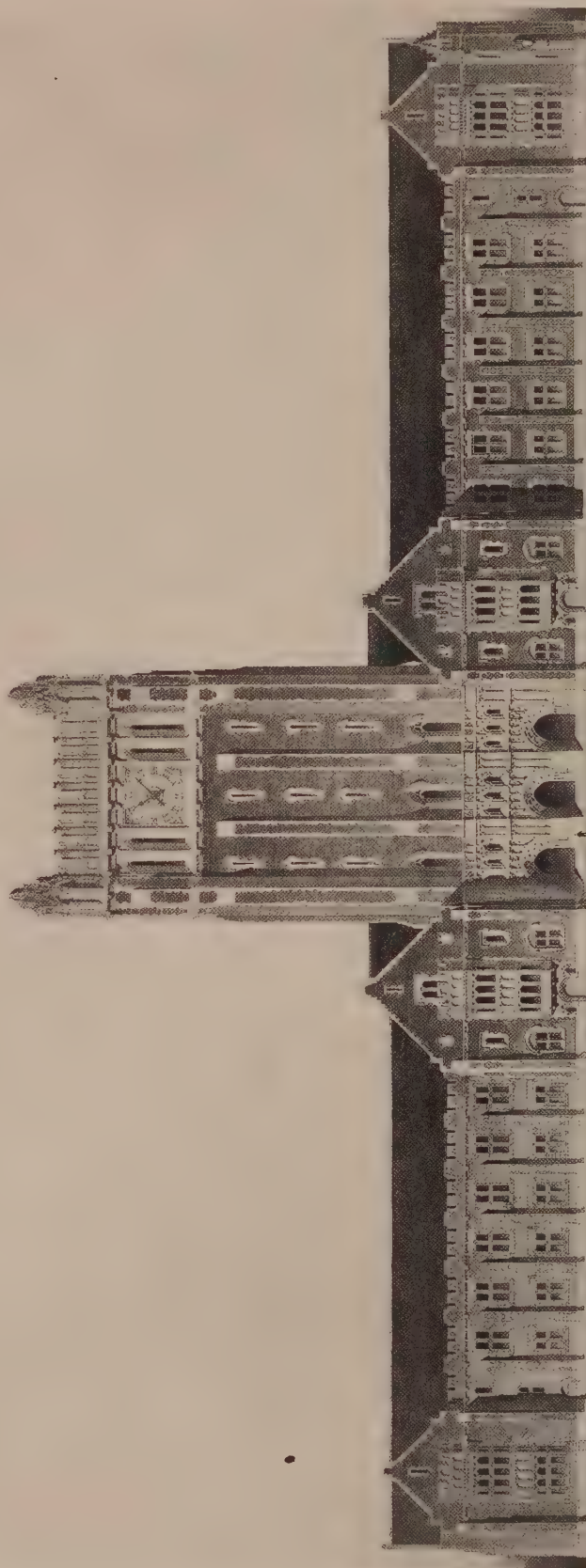
(Continued page 197.)



COMPETITION, CARNEGIE TECHNICAL SCHOOLS, PITTSBURGH. BIRDS-EYE VIEW.



COMPETITION OF THE
CARNEGIE TECHNICAL SCHOOLS
OF PITTSBURGH



COMPETITION, CARNEGIE TECHNICAL SCHOOLS, PITTSBURGH. ELEVATION, PRINCIPAL BUILDING, ADMINISTRATION GROUP.

Placed Second. Geo. B. Post, Architect.

(Continued from page 193.)

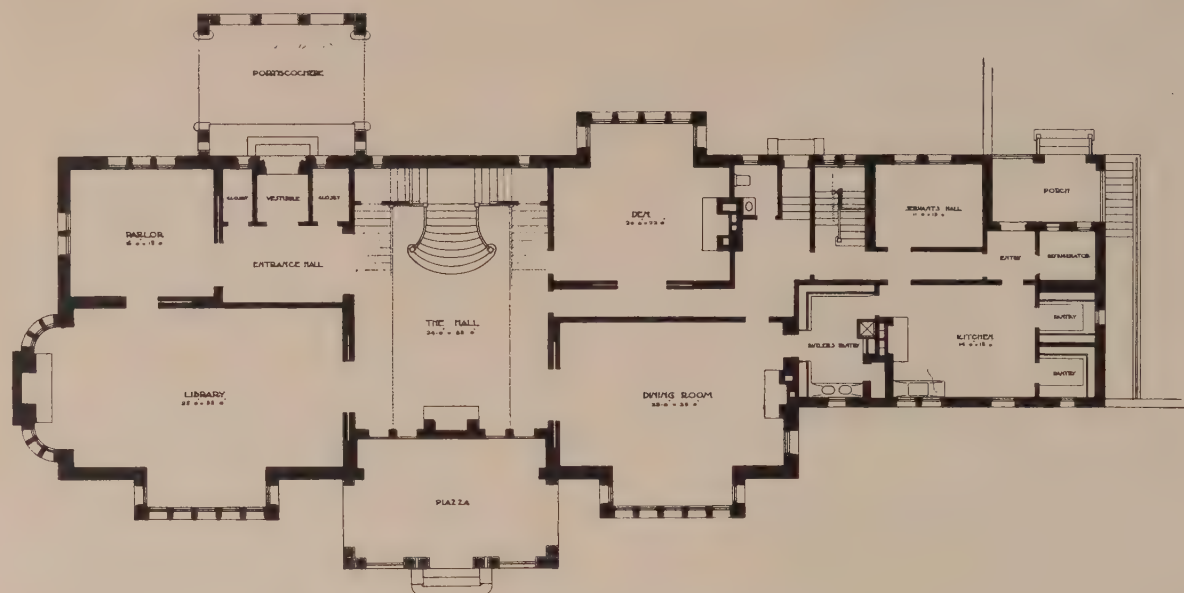
to their design;—in short, they would, in many cases, be losers in the race if they did all the draughtsmanship themselves. In professional architecture, as in other vocations, subdivision of labor has rendered it necessary to resort to extraneous aid.

“SCALE” IN BUILDING.

“HOW coarse and lumpy!” or “how finical and puny!” are adjectives often used by people who look at buildings, to express their ideas of disappointment, and these criticisms relate in a large degree to what we more accurately may attribute to a want of scale—in other words, to the relative proportions or dimensions of the features or other parts of the building says the *London Building News*. These qualities may be independent of the actual size or dimensions of a building as a whole; that is, taking two buildings of the same general size, we may have in one of them coarse and lumpy features, and in the other small and finical details, due to the sizes given them, the eye referring to a standard such as that of the human figure, or the height of a doorway. Thus if we see a large and heavy architrave ornament round a doorway or window near the eye, we consider it is coarse, because in such a position it offends our sense of relative size, where a smaller and more delicate ornament would have been better adapted. So if we observe a front subdivided into a number of small parts like window openings, or orders with elaborate and richly-membered architraves, the effect is finical and diminutive in proportion as they fall below a standard present in the mind’s eye. There is a general standard of dimensions which comes to be recognized in our minds, and when we see any large departure from this, we at once detect a disparity. We must, however, acknowledge different standards of dimensions to buildings for varied uses. For instance, we apply a different proportion in the case of a building made up of few and large parts like rooms or stories. In the former case the scale adapted will be larger than the latter. Take for instance, a building used as a public hall or a church, where there is only one large space internally. The features and detail require to be large, the entrance doorway, for instance, ought to be of dignified proportions, and the windows and other details in proportion; if we take a block of flats or offices made up of several floors and small rooms, the scale of parts will be smaller, the door and windows and other details being of less size. Within certain limits scale therefore applies to both these classes of buildings, those of equal size and subdivisions, as well as to those of few parts and those of many parts and divisions. In the first case the scale means an adaptation of detail to the eye, in the latter a regulation of features and details to the size of the parts composing the building. We may make this clearer by taking an example or two. When we see a façade in which there are a number of windows framed by wide architraves with projecting mouldings, deep key-stones and pediments and cornices, the actual opening appears small in proportion, and the sense of scale is lost. The eye perceives an apparent coarseness of detail. But in the case of a public hall, where the windows are necessarily of large size, the same architraves and pediments will appear perfectly related. In both instances the eye is actually the arbiter. In another building we notice a heavy projecting cornice over a front made up of a number of windows and small detail; it dwarfs the composition. We at once say it is heavy and disproportioned; but if the same cornice crowns a building of the same size having a single order of columns or pilasters or a few large windows, the effect is satisfactory. A massive cornice appears to crush the smaller features below it. The

same happens when a heavy roof or dome surmounts a façade composed of small windows or detail. The effect is crushing. As a rule large and unbroken wall spaces and columnar compositions sustain massive cornices and domes better than those in which the wall space is broken up by window openings and detail; but the lesson does not seem to have been learned by modern architects, who are never weary of placing heavy domes and cornices over elaborate façades. The Greek and Roman architects knew and practiced this rule. The Florentine architects of the Renaissance, especially of Florence itself, followed the same principle, as we see in the Riccardi Palace, where a massive heavy cornice surmounts the façades composed of three stories of circular-headed windows. In the Roman example of the Farnese Palace a rich projecting cornice crowns the façade of three stories of thickly-set pedimented window. Both examples are worthy of imitation, for in both we find the wall surfaces between the stories given breadth; in the former the substructure is massive and rusticated.

The use of the Orders illustrates to a great extent the question of scale. We see so many misapplications of columns and pilasters on modern façades that the matter may seem unimportant; but the size of an order often invariably alters the scale of a building. A row of columns is thought to give height and dignity; but this will depend upon the relative size and height of adjacent buildings. A row of columns or an order in front of a façade will look puny if there is another higher or larger building near; but if the columns are not near any other order which may be taken as a standard, they certainly impart dignity and size. Colonnades reduce apparently the height of a building by setting a scale. The British Museum is higher than it looks in front; this is owing to the lofty order which surrounds it and reduces by comparison the real height. The height of the order of columns furnishes a scale; but as columns are of different heights, so it is not easy, unless other buildings are near, to really estimate the actual size. Directly we approach the base of the colonnade, and can estimate its height by our statute, the real magnitude is estimated. Thus it is the real size of the Parthenon and other isolated buildings look smaller than they are at a distance until we actually approach them. The two orders of the west front of St. Paul’s would look much less dignified if near the colonnade of the British Museum. It is by actual comparison, then, that the real proportions of a building adorned by columns can be estimated. In all the chief examples of Classic and Renaissance architecture, columns were applied to single-story, two-story and three-story buildings. Some of the best Italian examples show a single order embracing one or two stories, standing upon a rusticated basement. The Library of St. Mark has two orders, one for each story. The Louvre has an order of coupled columns comprising two stories standing on a plain basement, and this appears to be the most pleasing of the Italian systems. When we see four or more orders piled on each other there is certainly a loss of dignity, and unless the orders are of a good size, the scale is reduced and effect is apt to become monotonous and tedious. The repetition conduces also to a small and finical appearance, especially when these many superposed orders are seen near buildings of large size, and having one or two large orders. The limitation of columns to two or three stories is so general that it establishes a standard by which other buildings are judged. Intercolumniation may also be used as a scale of proportion. A close-set range of columns, by the smaller spaces between them give, on the same principle, a longer effect to a colonnade than when the intervals are wide, as in the diastyle or areostyle—terms denoting intervals of three and



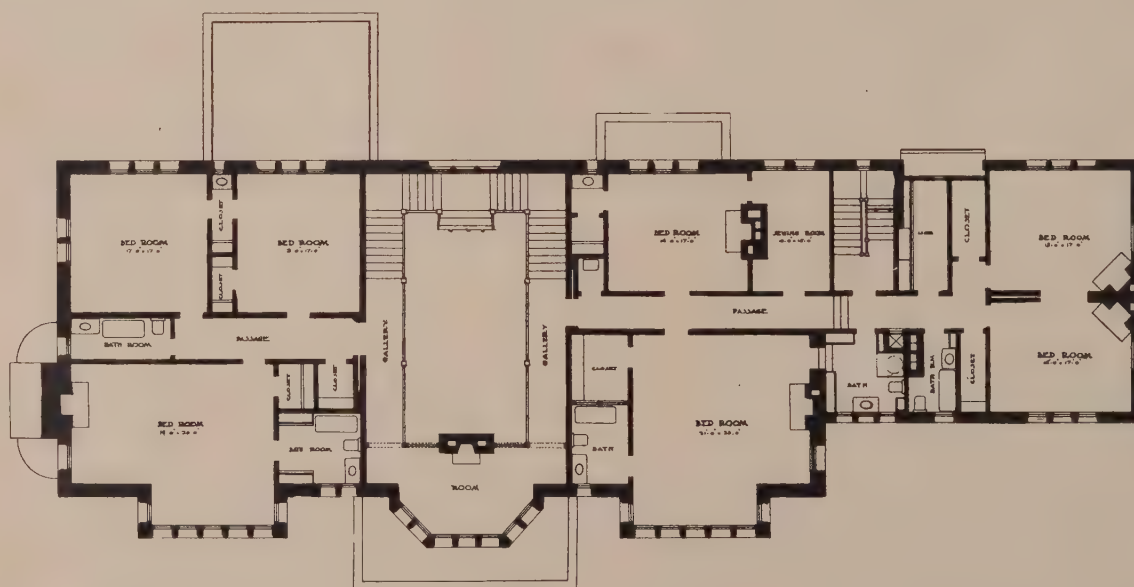
FIRST FLOOR PLAN, COUNTRY HOUSE, IRA A. KIP, JR., SOUTH ORANGE, N. J.

Henry Ives Cobb, Architect.

four diameters respectively. The intervals become a measure of scale.

Very few architectural writers have referred to the subject of scale, or if they have done so, the subject has not been treated on any scientific basis. One or two modern writers who have discussed the subject in a rational manner may be mentioned here; but they have not given any practical examples. A writer on composition, Van Pelt, defines scale as "that aspect of a motive which, irrespective of the actual size of the motive, suggests dimensions for it. Our impression of scale in a motive comes from seeing certain elements always made (for logical reason or custom) or definitely appointed sizes. Thus, seeing the drawing of such an element, and having in mind its real dimensions, we form an idea of the proportion that exists between the drawing and nature—in other

words, receive an impression of the numerical scale (one-eighth, one-fourth, or one-half an inch to the foot) at which the drawing is made." The same writer formulates two conditions on which is based unity of scale: "(1) In a drawing the different elements should all seem to be depicted at the same numerical scale; (2) The general aspect of scale (not numerical scale) of the composition should be in accord with nature, or taking into consideration the numerical scale of the drawing the design once executed should be in accord with nature." A motive, or the drawing of a motive, complying with these laws, is said to be "in good scale." "A drawing is small in scale when it seems to be shown at a smaller numerical scale than the one used (one-eighth, perhaps, instead of one-fourth of an inch to the foot). A motive is small in scale when its elements are smaller than they should be; when it



SECOND FLOOR PLAN, COUNTRY HOUSE, IRA A. KIP, JR., SOUTH ORANGE, N. J.

Henry Ives Cobb, Architect.

looks the diminished counterpart of an object of the normal world ; when it seems created for the use of dwarfs or dolls, rather than men." Again "a motive is large in scale when it seems to be constructed for beings of a greater stature than that of men."

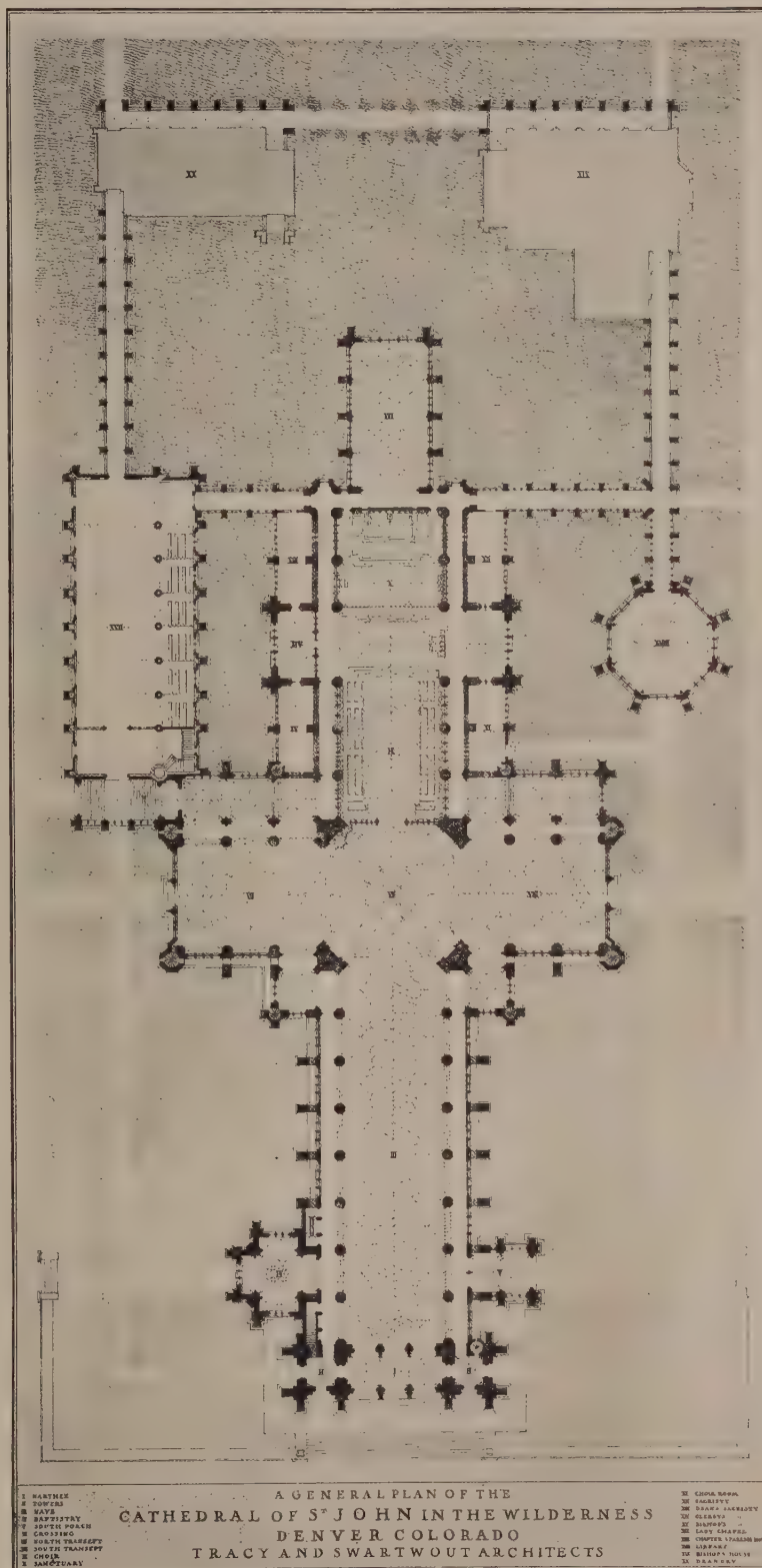
Monumental designs are generally large in scale. Several things are necessary to be observed in order to preserve good scale. The object must have a distinct relation to our physical wants. Thus, a step must not be too high, and there are other limits to be observed, such as the height of a balustrade or parapet for protection, height of a table, of a chair, the width and height of a door ; the dimensions of materials may also determine the size, as the size of a slate in a roof or a brick in a wall construction may also define the size of a motive. Thus a stone lintel or colonnade must be proportioned according to the nature of material, the length of bearing which can be supported without fracture. And with glass and iron, a certain number of supports are suggested by the nature of the material. Architectural scale, therefore, must be determined by certain units of universal use—such as a step, the height of a door, of a balustrade—as we have pointed out.

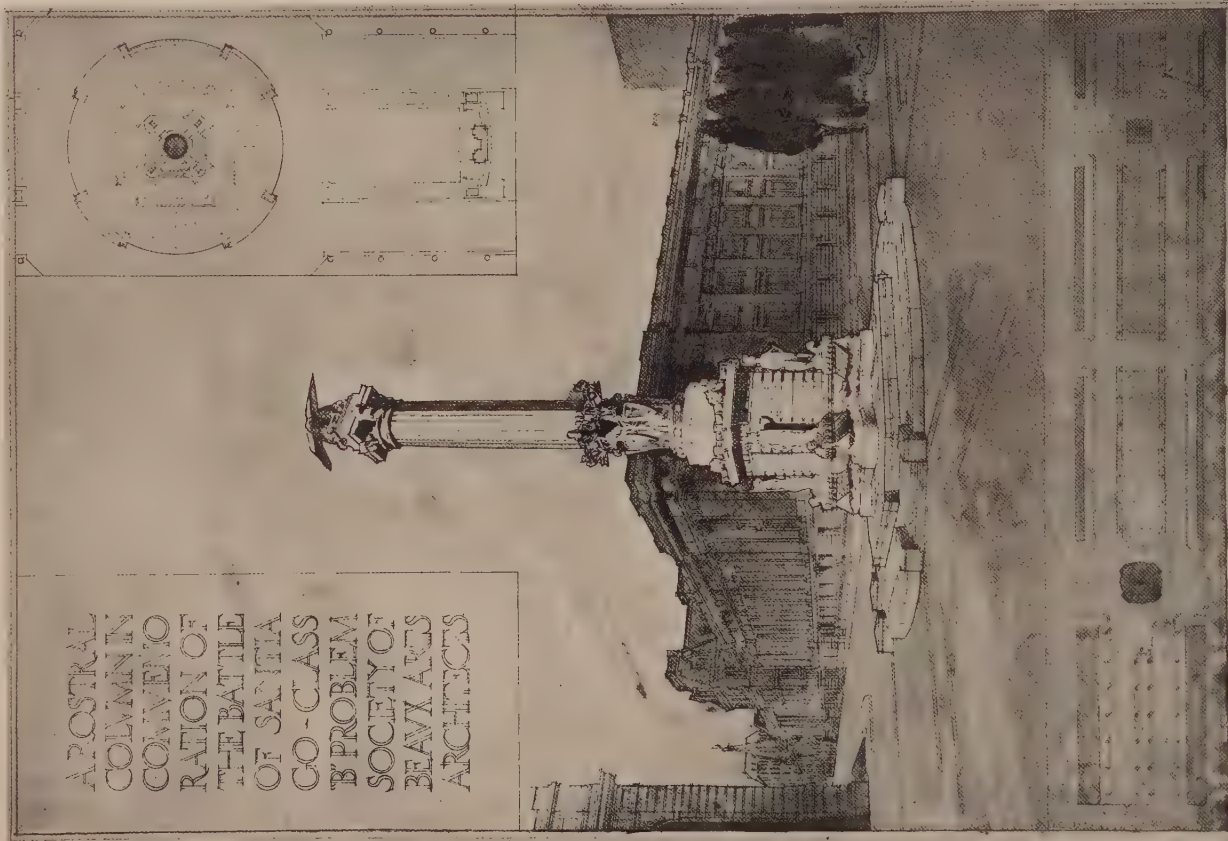
One important application of the subject is that of internal decoration. How many of our modern interiors, large halls, and rooms are spoilt by a want of scale. They either look smaller than they ought to, owing to the dimensions given to a cornice or cove, or the heavy ceiling decoration, or the scale is diminutive. A man or woman in the room immediately reduces the detail to its real dimensions ; instead of human beings, a race of

Lilliputians would have been more in keeping with the decoration. In the choice of plaster decorations, the architect should be very

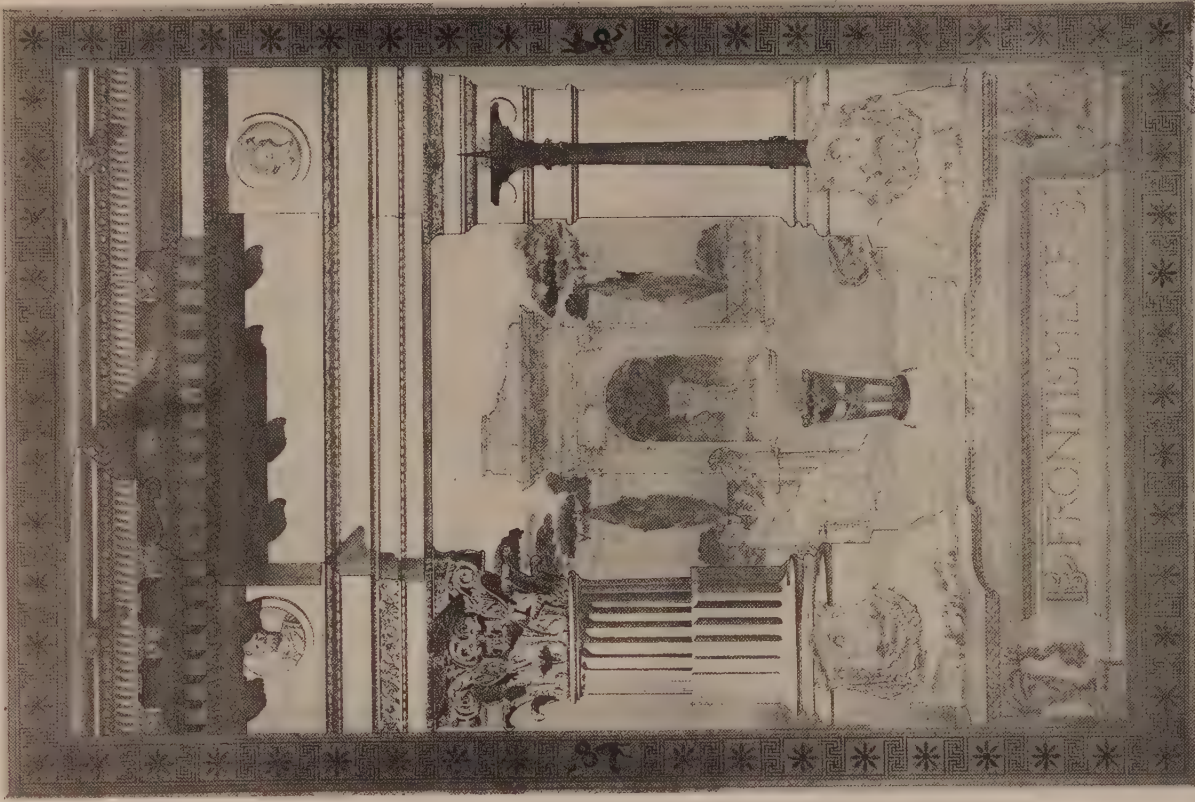
careful to select a pattern that is neither offensively heavy nor lavish in small detail, and he must decide this upon some unit of decoration—like a doorway or the human figure. Stock pattern-selecting is open to the error of adopting a design that has been made for a very different class of room, both in dimension and purpose, than the one intended ; and the catalogues of our leading decorative manufacturers are liable to misapplication. Our best and purest periods for decoration are remarkable for their study of good scale.

Mr. Walter Crane, in speaking of mural decoration, refers to scale as a certain power of making "the effect of certain lines and masses, and the relation of one part to another, as well as to the dimensions of the walls and the room itself. Here, as indeed throughout art, a reference to the human figure will give us our key, since, after all, decoration goes to form a background for humanity. With natural flowers and leaves it is always right to design for mural purposes on the same scale as nature. Scale in design should also be considered in relation to the general character of a building and its purpose the use, and lighting of a living-room ; its dimensions and proportions and relations to other rooms." There is also scale in color, or the relation to be observed between the primaries, secondaries and tertiaries, and the proper gradation of tones in rooms of various sizes and purposes ; but we leave the subject here, with the conviction that scale is one of the much-abused elements of modern architectural design.





I Mention.
BEAUX ARTS COMPETITION, CLASS B. A ROSTRAL COLUMN.
F. P. Hammond, Atelier Donn Barber.



III Mention.
BEAUX ARTS COMPETITION, CLASS B. FRONTISPIECE.
E. H. Lebeis, Atelier Donn Barber.

The Society of Beaux Arts Architects

INCORPORATED 1894.

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LLOYD WARREN,
3 E. 33d St.
Chairman Committee on
Education.

OFFICIAL ORGAN - - ARCHITECTURE.

THE Society of Beaux Arts Architects held its fifth annual meeting at the Hotel Lafayette-Brevoort, New York, on November 21st. Out of the total membership of the Society, more than eighty members were present. The Paris prize, which was a creation of the society and for which the first competition was decided early in the year, bids fair to become a permanent institution. In speaking of this Mr. Lloyd Warren, Chairman of the Educational Committee, said that through the subscriptions of Clarence H. Mackay, J. P. Morgan, E. J. Berwind, J. T. Woodward, W. K. Vanderbilt, Charles Lanier, Henry Walters of Baltimore, L. P. Morton, Eben Wright, James Henry Smith, Mrs. Harry Payne Whitney, Charles T. Barney and Joseph McDonough almost a sufficient amount had been guaranteed for this purpose. The new officers elected are :—President, Whitney Warren; Vice-President, D. Despradelles; Secretary, L. E. Jallade; Corresponding Secretary, W. W. Bosworth; Treasurer Joseph Howland Hunt; Committee on Education, Lloyd Warren, Chairman, J. H. Freedlander, S. B. P. Trowbridge.

ANNUAL REPORT OF THE PRESIDENT.

GENTLEMEN :

I beg to submit to you a report of the administration of my office during the past year.

It has been our policy to avoid all questions of professional practice, public exhibitions and kindred matters which are the function of other architectural societies, and to concentrate our efforts upon carrying out the object of the Society of Beaux Arts Architects, which is to cultivate and perpetuate the principles and associations of the Ecole de Beaux Arts.

To this end all the work of the Society and its committees for this year has been in the direction of a further development of our educational work.

EXECUTIVE COMMITTEE :

The executive committee has held seven meetings at which the attendance was better than ever before. One of these meetings was a special meeting called to select a jury for the Paris Prize.

In order to have the work of the executive committee receive the full endorsement of the Society, it has been our custom to announce in the printed notices of the meetings, business for the coming meeting as proposed or suggested by the Executive Committee. This custom has been found to work satisfactorily.

EDUCATIONAL COMMITTEE :

The work of the Educational Committee has been so successful, that, although I shall leave the detailed report to the Chairman, I cannot pass it over without expressing my deep appreciation of the great work which has been accomplished. Through the efforts of this year's committee, so to speak, as members of this Society you are the faculty of the largest architectural school in this

country. The reputation which we now enjoy as a Society has come principally through our educational work, and I, therefore, feel that I can appeal to you individually to give this work your most earnest and cordial support.

Our ateliers now number eleven and are spread throughout the country.

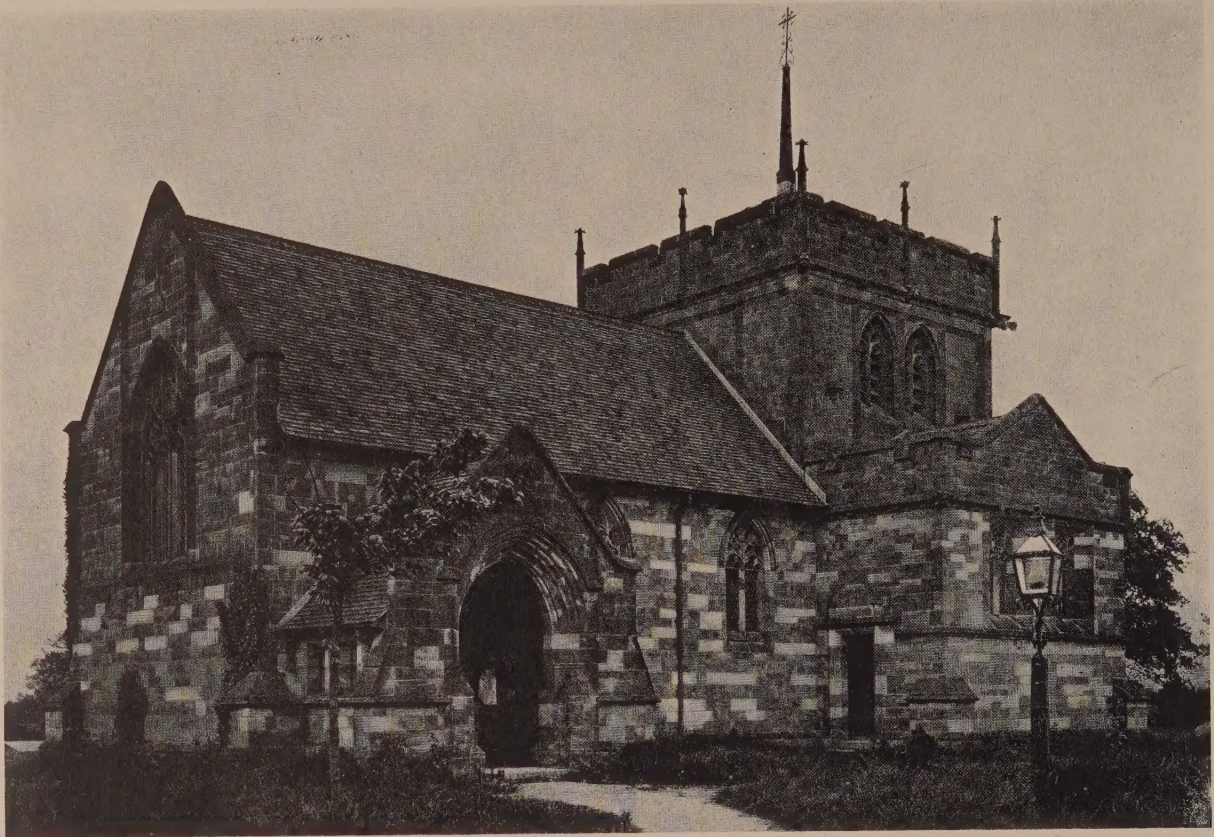
By your decision of last February you have committed the Society to a continuance of the present policy and it is, therefore, a duty of every member to do his utmost to see that funds for this work are forthcoming.

I have so great a feeling of admiration for the work that has been accomplished by the present Chairman of the Educational Committee that I have consented to, on retiring from this office, join the ranks of the workers once more and to serve upon the new committee.

SCHOLARSHIP :

Next in importance to the Committee on Education is the establishment of the scholarship which was finally decided upon by the Society at its regular meeting February 5th, 1904. By vote of the Society the sum of \$2,000.00 was set aside, most of which had been subscribed for this purpose by individuals. A committee was appointed which consisted of the Executive Committee and three other members, which was to be known as the Scholarship Committee. This committee having outlined the general scheme of the scholarship, decided to turn the whole matter over to the Educational Committee with recommendations. First, that no one over twenty-eight years of age should compete. Secondly, that there should be two preliminary and one final competition, and in order to encourage the work of the men who have been doing the Society projects, the first fifteen men who had the greatest number of values obtained in these competitions, should be exempt from the first preliminary competition.

A program, as recommended by the Scholarship Committee, was carried out with scarcely any variation and the scholarship with a value of \$2,000.00 was awarded to George A. Licht, of Atelier Freedlander of New York, and second place given to W. D. Crowell of Atelier Despradelles of Boston. Besides Mr. Crowell, W. T. L. Armstrong of Atelier Hornbostel, and Lucian Smith and E. H. Lebeis of Atelier Donn Barber, all of New York, and participating in the final competition, each received \$100.00. Mr. Licht has received his first payment and sailed. Three competitions for the scholarship were held, the first on April 16th, being open to all students under twenty-eight years of age. This was a twelve-hour esquisse-esquisse en loge, the program being written by Mr. E. V. Seeler of Philadelphia, and was held simultaneously in New York, Washington, Philadelphia, Boston, Providence, Chicago, St. Louis, Ithaca and Syracuse. Fifteen students who had received the highest number of values in the previous competitions of the Society were excused. Sixty-one drawings were received, and from these five were chosen, who, with the eligible fifteen, entered the second competition on April 23d, held only in New York and Boston. This was a twenty-four esquisse-esquisse en loge, the program being written by Mr. Ernest Flagg. From these drawings five were selected, with two alternatives to enter the final competition. The program for this was written by Mr. E. L. Masqueray, the subject being "A Colonial Institute." Twelve-hour sketches were made en loge in New York only on May 14th, two months were given for finished drawings, all the work being done en loge at Columbia University, and the drawings were exhibited and judged July 21st.



EXTERIOR AND INTERIOR, SLINDON CHURCH, STAFFORDSHIRE, ENGLAND.

Basil Champneys, Architect.

The juries for the preliminary competitions were selected by the Educational Committee, but the jury for the final competition was appointed by the Scholarship Committee at a special meeting, and it consisted of sixteen men of the Society, as follows: Messrs. Van Pelt, Masqueray, Blake, Hastings, Flagg, Trowbridge, Borning, Casey, Pope, Tilton, Greenly, Lord, Chambers, Lloyd Warren and Stoughton. All of whom were present at the judgement.

The object for which you established this scholarship has been more than realized; the interest which it excited among the older men who had been doing Class A problems has amply fulfilled the best wishes of the Educational Committee.

The choice of Mr. Licht was a singularly fortunate one from this point of view, because Mr. Licht had been one of the most assiduous and earnest of our students, and has been one of the most frequent of the competitors in our competitions.

The success of this scholarship has been so great that I am given to understand that the scholarships at Columbia College have been thrown open in a manner similar to our own.

FINANCE:

In connection with this scholarship I must call your attention to the fact, as it was pointed out to you at the meeting of February 15th, 1904, that the amount of money subscribed for this scholarship was about \$1,500.00; the sum of \$2,000.00 was set aside by the Society with the hope that this balance might be subscribed before it became necessary to use it. This sum has not been subscribed, and I, therefore, call upon you to make an appropriation for the balance. You will be glad to learn that this may be done without making too great an inroad upon the funds of the Society, as the work of the Educational Committee, which is our chief source of expense, has now been provided for through the efforts of the Chairman of that Committee by subscriptions of various public spirited friends. As his report will show you, our necessities are provided for for the next four years.

There are still some things, however, which we ought to do and which it is necessary for you to consider in the near future. One of these is to obtain for the Educational Committee a permanent place for lectures, for the esquisse en loge, and for the classes in modeling and drawing. Funds for this must be found.

SOCIETY OF DES. ARCHITECTES DIPLOMES:

During the year this society has, through its president, become a corresponding society of the Society Des. Architectes Diplomes of Paris, and in return we have elected the president of the French Society a corresponding member. It is hoped that this mutual exchange of courtesy will render closer the relations between our members and comrades in France.

During the year we have made arrangements with the monthly magazine "ARCHITECTURE" constituting it the official organ of our society, and in each issue a number of projects are reproduced and the programs of the Educational Committee, as well as any other facts of interest, are published.

LOCAL COMMITTEES:

A request having been received from some members of the Society in another city to be allowed to form a chapter of the Society of Beaux Arts Architects, it was decided that the formation of separate chapters was not in accordance with our policy, but in order to facilitate the work of education out of town an addition to the by-laws was made which enables the president to appoint local committees for carrying on the work in any town or district where three or more members, or associate members of this Society, of good standing, reside. It is thought that this provision will satisfy the necessity which has arisen, without the inconveniences of a separate organization under the title of "Chapters."

FINE ARTS FEDERATION:

I would remind you that the Fine Arts Federation is a body of great importance in matters pertaining to art in New York City, and

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that the attendance of our delegates at its meetings is extremely important.

There is but one change in our constitution, and that is, that the Chairman of the Committee on Education should be made a member ex-officio of the Executive Committee, as most of the work of the Society is its educational work. This seems to me very necessary that the Chairman of this Committee should be present to report at all meetings of the Executive Board.

You will be gratified to learn that the Columbia University has entirely changed the scheme of their architectural school, and proposes now to adopt practically the system which the Society of Beaux Arts Architects has established for the teaching of architecture.

The wisdom of the Society in voting last February to support the Educational Committee in a continuance of its work has been amply justified.

The Society has grown in reputation and improved in standing and will continue to occupy a distinct and important place in the educational work of this country as long as we have co-operation of all our members, and I, therefore, beg of you that every member of this Society will make it his special duty, not only to support the Committee on Education, but to support the Society by bringing in as many members of the right sort as he can, and by attending the meetings.

In closing I wish to express the gratification and pleasure which it has given me to serve you during the past year, and thank you for the honor you accorded me in electing me to your highest office.

I wish also to thank, in the name of the Society, the members of the various committees for the unflinching interest they have displayed in their work, and to add my personal thanks for the unflinching support and assistance of the other officers of the Society.

S. B. P. TROWBRIDGE.

BOOK REVIEWS.

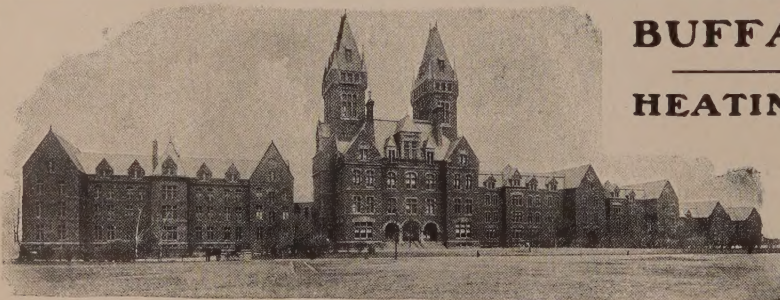
BUILDERS' HARDWARE—A HANDBOOK FOR ARCHITECTS. HENRY R. TOWNE. JOHN WILEY & SONS, NEW YORK. \$3.00. 1904.

The author is Mr. Henry R. Towne, President of the Yale & Towne Manufacturing Company (also one of the past presidents of the American Society of Mechanical Engineers) one of the oldest and largest concerns engaged in the manufacture of Locks and Builders' Hardware, whose well

known works are located at Stamford, Conn. Mr. Towne's long experience in the business and the large scope and high quality of the products of his works has given him exceptional facilities for studying his subject, and for discussing it intelligently in all of its phases and characteristics, production and uses. As stated in the preface, it was necessary to the practical treatment of the subject to refer specifically to some existing and complete line of the product under discussion, and the author has not hesitated to avail frankly of the one with which he is most familiar and which is best suited to his purpose. While this has unavoidably involved frequent reference to the Yale & Towne Manufacturing Co. and its products, the volume is in no sense a trade catalogue not an advertisement, but in every sense of the word a technical treatise on the subject of Builders' Hardware, which, as the author states, is one of the minor but essential handmaids of architecture. The volume, which is profusely illustrated, probably with some thousands of pictures, includes an historical review of its subject, technical descriptions of the leading facts of locks and their component parts, a detailed enumeration of the many articles included under the comprehensive term "Builders' Hardware" in their many forms and designs, and a very full discussion of the subject of architects' specifications relating to the selection and furnishing of Builders' Hardware. A feature of special interest and value is a series of articles by Mr. Wm. Winthrop Kent, architect, on the "Schools of Ornament," elaborately illustrated with pictures culled from many sources, setting forth briefly but clearly the origin and characteristics of nearly all the recognized schools into which architectural design and ornament have been classified. The volume is designated "A Handbook for Architects," and is intended for practical use by them in their daily work. Therefore it not only contains a vast amount of technical information, advice and suggestion, but also a scale of prices whereby the approximate value of hardware of almost every kind and grade may readily be ascertained with sufficient accuracy at least for the purpose of preliminary estimates. The method of doing this is novel, and, while perhaps somewhat difficult to understand at first glance, is in fact, so simple that when once understood it can be made use of with great facility, and should prove a very useful feature in practical work. Taken as a whole the volume is unique in many respects, is the first ever published treating comprehensively of the subject to which it relates, and contains so much material of general interest in addition to its more technical contents as to make it worth inspection if not careful reading by every one concerned either directly or indirectly with the production, selection and use of Builders' Hardware.

ARCHITECTURAL SHADES AND SHADOWS. 1904. Henry McGoodwin. Bates & Guild Company, Boston. Cloth \$3.00.

The author has succeeded in presenting his subject from the standpoint of art rather than mathematics. The student is urged to regard the mathematical part of the study of architectural shadows not as its object or essence, but merely as its means. It is of great importance to the draftsman or designer that he should be familiar with the forms of those shadows which are most common in architectural work, and with the methods most convenient for determining these and shadows in general. The illustrations are in half tone accompanied by explanatory text. Great care and interest have been exercised in the preparation of this work, and the publisher deserves much credit for the medium of its presentation.



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